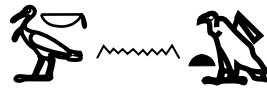


DATABASES FOR SHABTIS OF THE THIRD INTERMEDIATE PERIOD
(c. 1069-656 BC)

Bak-en-Mut A

B3k-n-Mw.t



Third Intermediate Period, 21st Dynasty

From the Priests of Amen Cache, Cache II, Bab el-Gasus,
Deir el-Bahari, Western Thebes



Bak-en-Mut A

Faience, light blue glaze, details added in black

Third Intermediate Period, 21st Dynasty

From Western Thebes, Deir el-Bahari, Cache II, the Priests of Amen Cache, Bab el-Gasus

H. 9.7 cm. W. 3.6 cm. D. 1.7 cm.

ex Captain G. P. Gowlett Collection

Published: Charles Ede Ltd., *Small Sculpture from Ancient Egypt XIX* (London, 1992) [no. 31]

Exhibited: 'Shabtis,' Cybele Gallery, Paris, 2003

'Shabtis: Suspended Truth in Context,' The Manchester Museum, 2017



A light blue glazed faience mummiform *shabti* wearing a plain tripartite wig with a *shesed* headband tied at the back being added in black. The arms, which are clearly indicated, are crossed right over left on the chest and clenched hands hold a hoe that is quite boldly added in black. There is a rectangular-shaped seed basket with square-hatched details and shoulder straps that is painted on the back at elbow height. The eyes and eyebrows are simply indicated as horizontal dashes in black. The face is simply modelled and has ears protruding at the sides of the lappets of the wig. The throat is quite pronounced. A vertical column of a painted hieroglyphic inscription without framing lines is added on the front of the *shabti*. The owner is named as Bak-en-Mut¹ (Servant of Mut).

Shabtis for Bak-en-Mut are from the Priests of Amen Cache, Bab el-Gasus, Cache II at Deir el-Bahari in Western Thebes.²

Two coffin sets inscribed with the name Bak-en-Mut are known from the Priests of Amen Cache. One set is to be found in Istanbul (JE 29714 = AOM 10866–10868)³ and the other set is to be found in London (JE 29650 = BM EA 24792 (outer coffin), 24798 (inner coffin) & 24799 (mummy board)).⁴ The Istanbul coffins have the titles *wab*-Priest, Goldsmith of the Domain of Amen, King of the Gods, and God's Father of Mut the Great, Lady of Ischeru. The London coffins have the title God's Father of Amen.

Correspondingly there are two series of *shabtis* from the Priests of Amen Cache inscribed for Bak-en-Mut. One series is

made of faience like the present example and these are identified as belonging to Bak-en-Mut A. The *shabtis* in the second series are made of pottery and these are identified as belonging to Bak-en-Mut B. There are two types of worker *shabtis* for Bak-en-Mut B – tall ones at around 10.4 cm in height and shorter ones at around 9.4 cm in height (see Fig. 1). 'Overseers' are yet to be identified. In comparison with *shabtis* for Bak-en-Mut A, which, with the exception of 'overseers,' are plentiful, those for Bak-en-Mut B are very rare with only a few examples being known.

Urbain Bouriant, who drew up a list of *shabtis* that were found in the Priests of Amen Cache, did not differentiate between the two series and grouped them as belonging to Daressy's coffin ensemble List A 94.⁵

A very small number of *shabtis* for Bak-en-Mut A give the titles God's Father of Mut or *wab*-priest of Amen as noted on the coffins in Istanbul, so it seems these belong together. This is further confirmed by two very fine funerary papyri for Bak-en-Mut that have the same titles as found on the coffin in Istanbul. The papyri are to be found in the Cairo Museum (Book of the Dead S.R.IV.982 = JE 95880 = CG 40023 (see Fig. 1a) and Amduat papyrus S.R.VII.10231 (see Fig. 1b))⁶ and thus they relate to Daressy's coffin ensemble List A 94.

Bak-en-Mut B must therefore belong to coffin ensemble List A 40 whose coffin set is to be found in London as noted earlier.⁷

No *shabti* boxes are known for Bak-en-Mut A.

Inscription



Wsir B3k-n-Mw.t m3c-hrw

The Osiris, Bak-en-Mut, justified.



Fig. 1. Examples of *shabtis* for Bak-en-Mut B. Cambridge (LR.18) and Paris (MdL 20209).



Fig. 1a & b. The opening vignettes, which are quite similar, of the Book of the Dead and Amduat papyri of Bak-en-Mut A (Cairo Museum – S.R.IV.982 = JE 95880 = CG 40023 and S.R. VII.10231).

(Photo: courtesy of VB).

Typology and database of parallel *shabtis* for Bak-en-Mut A

Shabti types and subtypes from a study of parallel examples to be found in museum collections, private collections and those offered for sale at auctions and by dealers (images are not to scale).

WORKERS – mummiform; light to mid blue glazed faience; details are added in black; wear a plain tripartite wig with a *seshed* headband tied at the back being added in black; the front lappets of the wig sometimes end in horizontal lines that are added in black (very rare); the face is small and oval in shape; facial details are simply defined although some examples are quite well modelled with the nose and mouth being quite distinct; eyes are painted as black dots, sometimes elongated, and with eyebrows above that often merge as one line; large ears protrude in the front of the lappets of the wig; the arms are crossed right over left above the waist; clenched hands hold a pair of hoes that are added in black; a boldly painted rectangular-shaped basket with square-hatched detail is carried on the back with carrying straps at the upper corners that run down the sides of the rear lappet of the wig; the feet are gently curved in profile; a vertical column of a painted hieroglyphic inscription is added on the front of the *shabtis* without framing lines; most just give the name of Bak-en-Mut, but a few examples give the title of either *wab*-priest of Amen, *wab*-priest of the House of Amen or God's Father of Mut – these are also the ones that have the front lappets ending with horizontal lines; the Bak and Mut bird hieroglyphs are sometimes fully painted, but most are outlined although there are a few that are mixed (rare); the 't' hieroglyph of Mut is sometimes omitted. c. 9.3–10.2 cm in height.

- Amiens (MP 88.3.113).⁷ ①
 Basel (BVM III 600).⁸
 Berlin (ÄM 11909/01 & 11909/02).⁹ ② ③
 Boulogne-sur-Mer (CCM 224/2).¹⁰ ④
 Brussels (MRAH E.5414 – title *wab*-priest of Amen).¹¹ ⑤
 Cairo (CG 46604–46612, 46621–46623 & 46697).¹²
 Copenhagen (NMD 3995, 3996).¹³ ⑥ ⑦
 Cortona (MAC 85 ⑤ & 97).¹⁴
 Florence (ME 8546).¹⁵
 Heidelberg (HUM 1496).¹⁶ ⑧
 Leiden (RMO F 93/10.31 & F 93/10.32).¹⁷ ⑩ ⑪
 Lisbon (SGL 2507–18A & 2507–18B – as (Bak)-en-Mut).¹⁸ ⑫ ⑬
 London (BM EA 24863, 24864¹⁹ ⑭ ⑮; UC 39893, 39894).²⁰ ⑯ ⑰
 Madrid (MAN 18295 & 18295).²¹ ⑱ ⑲
 Paris (MdL E 22102 – title God’s Father of Mut).²² ⑳
 Roanne (MJD 257).²³
 St. Gallen (HM C 730.18).²⁴ ㉑
- Stockholm (MM 14987 – erroneously read as Bak-en-hor).²⁵ ㉒
 Upsalla (VM 16).²⁶ ㉓
 Vienna (KHM ÄS 6251 & 6252).²⁷ ㉔ ㉕
 Washington (NMNH A 154924 – 2 examples).²⁸ ㉖ ㉗
 Former Benson Harer Collection (152 C) – see Christie’s below.²⁹
 Kemehu Collection.²⁵
 Michel Phillippe Collection.³⁰
 Bonhams 2005, part of lot 16 – ex Hugh Stanley Russell Collection.³¹ ㉘
 Christie’s 2014, lot 60 – ex Émile Brugsch Collection, Col. Anthony J. Drexel, Jr. (1864–1934), Philadelphia; Drexel Institute Museum, Philadelphia, 1895; Minneapolis Institute of Art, 1916 (Inventory no. 16.384). With Blumka Gallery, New York, circa 1958 and with Superior Gallery, Los Angeles; ex Dr. Benson Harer Collection.³⁰





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OVERSEERS – blue glazed faience; details are added in black; wearing the dress of daily life with a knee-length projecting triangular apron and a plain bipartite wig with a *shesed* headband tied at the back; the face is quite small and round in shape and simply modelled; the eyes are faintly recessed and painted as black blobs with eyebrows above; the ears are not obviously defined; the left arm is held across the waist and the clenched hand holds a whip, while the right hand hangs down by the side of the body; the lower legs and the toes of the feet are indicated in the modelling, the latter curving gently forwards; the front of the figure has a vertical column of a painted hieroglyphic inscription without framing lines that gives the name Bak-en-Mut. The bird hieroglyphs are sometimes outlined. c. 9.0–9.3 cm in height.

Cairo (CG 46613–46620).³² ①

Florence (ME 8547).³³ ②



Photo credits:

GJ with the exceptions of **WORKERS**: Berlin = © Staatliche Museen zu Berlin – Ägyptisches Museum und Papyrussammlung; Andreas Paasch; Brussels = courtesy of Arnaud Quintermont; Copenhagen = Rogério Sousa & Anne Haslund Hansen; Cortona = courtesy of NH; Florence = © Museo Archeologico Nazionale; Leiden = courtesy of the Rijksmuseum van Oudheden, Leiden; Lisbon = © L. M. de Araújo; London = courtesy of the Trustees of the British Museum and courtesy of the Petrie Museum of Egyptian and Sudanese Archaeology, UCL; Madrid = © Museo Arqueológico Nacional, Madrid; Paris = © 2014 Musée du Louvre / Département des Antiquités égyptiennes; St. Gallen = © Historisches Museum, St. Gallen; Stockholm = Medelhavsmuseet 2013; Upsalla = courtesy of NH; Vienna = © Kunsthistorisches Museum; Washington = © Smithsonian National Museum of Natural History; Bonhams = © Bonhams, London; Christie's = © Christie's, London & New York. **OVERSEERS**: Florence = © Museo Archeologico Nazionale.

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Abbreviations

ÄM	Ägyptisches Museum (Berlin).
AOM	Ancient Orient Museum (Istanbul).
ÄS	Ägyptische Sammlungen (Vienna).
ASAE	Annales du Service des antiquités de l’Égypte (Cairo).
BM	The British Museum (London).
BVM	Völkerkundemuseum (Basel).
CCM	Chateau Comtal Musée (Boulogne-sur-Mer).
CG	Catalogue général du musée du Caire.
HM	Historisches Museum (St. Gallen).
HUM	Heidelberg University Museum.
JE	Journal d’entrée du musée du Caire.
JEA	Journal of Egyptian Archaeology (London).
KHM	Kunsthistorisches Museum (Vienna).
LR	The Lawrence Room, Girton College, University of Cambridge.
MAC	Museo dell’Accademia di Cortona (Cortona).
MAN	Museo Arqueológico Nacional (Madrid).
MdL	Musée du Louvre (Paris).
ME	Museo Egizio (Florence).
MJD	Musée Joseph Déchelette (Roanne).
MM	Medelhavsmuseet (Stockholm).
MP	Musée de Picardie (France).
MRAH	Musée Royeaux d’Art et d’Histoire (Brussels).
NMD	National Museum of Denmark (Copenhagen).
NMNH	Smithsonian National Museum of Natural History (Washington).
RMO	Rijksmuseum van Oudheden (Leiden).
SGL	Sociedade de Geografia de Lisboa (Lisbon).
VM	Gustavianum (Uppsala, Sweden).

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